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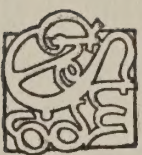
MODERN MASTERS OF ETCHING

F. L. GRIGGS, A.R.A., R.F.

INTRODUCTION BY

MALCOLM C.

SALAMAN



1926

THE STUDIO

44 LEICESTER SQUARE LONDON

MODERN MASTERS OF ETCHING

1. FRANK BRANGWYN, R.A.
2. JAMES McBEY
3. ANDERS ZORN
4. J. L. FORAIN
5. SIR FRANK SHORT, R.A., P.R.E., R.I.
6. FRANK W. BENSON
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10. EDMUND BLAMPIED
11. SIR FRANCIS SEYMOUR HADEN, P.R.E.
12. F. L. GRIGGS, A.R.A., R.E.

OTHERS IN PREPARATION

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AMONG the etchers of to-day F. L. Griggs stands entirely by himself, a creative artist of essential originality, outstandingly so, not only because he uses the idiom of his craft in a manner unlike that of any among his contemporaries, but because his etchings are the artistic outcome of his whole emotional and spiritual being. As to his austere deliberateness of manner, with its linear precision and massive dignity and orderliness, sensitively achieving pictorial beauty at no sacrifice of expressive vitality, this is the sign-manual of the master, for master he is, alike of his mental conception, his artistic interpretation, and his technical means. Memory in search of influences from earlier masters may recall, perhaps, in the exquisitely compassed tonality of certain of Griggs's prints, such, for instance, as *Maur's Farm* [PLATE II], the second of his recorded plates, and the lovely little *Stoke Poges*, suggestive impressions of Samuel Palmer's pastoral landscapes with their luminous skies, while Hollar's delicate precision of statement, as exemplified in the famous *Antwerp Cathedral*, may possibly be brought to mind by the modern master's linear conception in *The Minster* [PLATE VII], with its monumental austerity. But whatever influences may have helped Griggs to the assertion of his independence they concern only technique and manner, they have nothing at all to do with the soul and significance of the etch-

ings, which draw their inspiration entirely from the artist's own imaginative contemplation of mediæval England. That is the England of his dreams, his ideals and his love, England as, with the eyes of his soul, he pictures her to have been before the Reformation and Henry VIII did their devastating work among the religious houses and, as Mr. Griggs believes, robbed the land and the people of so much beauty, grace, and goodness; long, of course, before men even dreamt of the Renaissance or the Industrial Revolution, the effects of which the artist equally deplores. And that is the England, single-hearted and faithful, expressing herself in beautiful building and loving craftsmanship, that he aspires, with an extraordinary unity of idea pervading his work, to reconstruct on his copper-plates.

Mr. Griggs was trained for the architect's profession, but never actually followed it, though occasionally he has built with locally fitting beauty and purpose, as also he has concerned himself artistically with the revival and practice of fine, pure craftsmanship in the useful as well as the decorative furnishings of the home. Loving so intuitively, as he had always done, the loveliness and character of mediæval England, the depths of his spirit and imagination were stirred from the first by the beauty and significance of Gothic art, recognising it as the most truly expressive vehicle for all that mediæval England stood for. To that England

H. BATCHELOR 30 Jan 1937

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which, in this artist's opinion, showed in many important ways the nearest approach to perfection that civilisation has produced, he aims in his copper-plates to pay tribute. But he has paid charming tribute, too, in another phase of his art. For beautiful survivals of that earlier England, in church, monastic building, manor-house, farm, bridge, village street, Griggs has searched most of the likeliest parts of the country, and in countless pencil drawings of exquisite quality and visual sensitiveness he has recorded his artistic impressions of these; delightful work that has served to illustrate several of those informing books which lead us charmingly loitering along the Highways and By-ways of our homeland. When, therefore, in 1912 he was first attracted as artist and craftsman to the medium of the needle and the acid, it was natural to him that English architecture should provide his main subject-matter. The merely picturesque, however, was never his artistic allure, otherwise "any old thing" on the Continent, so long as it was picturesque, might have served his purpose, as it has served so many. Griggs's art has been inspired in but a small proportion of his not very numerous plates—thirty-seven, I think, all told—by existing buildings and places, and in only one or two instances has the artist allowed himself to depict these in their actual aspects of to-day rather than as his imagination might have recalled their appearance from those far times when

people were moved to build by love or religion. *Laneham*, in which we see only a time-worn wall, buttresses, windows, and a small porch, is one of these; it was done in 1923 as a presentation plate for the Print Collectors' Club, affiliated with the Royal Society of Painter-Etchers and Engravers, of which Mr. Griggs was elected a Fellow in 1918, four years before the Royal Academy called him to its Associateship. But earlier than this was the series of existing small churches, and a related series of large parish church-towers, and we shall find these, as William Morris found old buildings in a dream, "untouched by the degradation of the sordid utilitarianism that cares not and knows not of beauty and history." The plates of the first series, each with its own peculiar beauty, and a pathetic significance of remoteness or regrettable change, are *Stanley Pontlarge* (1913), representing a small, ancient church in Gloucestershire, which Mr. Campbell Dodgson, when he visited it hoping to enjoy the actual beauty as interpreted by Griggs's etching, found in the hands of restorers; *Barnack* (1914), the fine old Northamptonshire Saxon church; *Meppershall Chapel* (1915), the desecrated chapel of St. Thomas à Becket in Bedfordshire, which has long been used as a barn; and *Stoke Poges* (1918). This charming little plate shows an etcher's triumph in the luminous tonality of the verdure and the leafage of shady yew and rugged elms, balanced to such exquisite

harmony as, under a sky that still glows with the setting sun, we get a poetic vision of the little Buckinghamshire church immortally associated with Gray's "Elegy," the very spirit of which is expressive in the picture.

The church-tower series, consisting of four plates, began with *Sutton*, a Cambridgeshire church, which, dating from 1912, must be Number One in the Catalogue Raisonné of Griggs's etchings when it comes. This, by the way, will be no light undertaking, in view of the artist's habit of improving his plates with innumerable changes, frequently trifling though never insignificant, often important, sometimes radical, until his fastidious taste and artistic conscience are satisfied, so that collectors cannot always be sure which state of a plate they possess, and must await the authoritative catalogue with impatience, though there be enthusiasts among them who strive to acquire each state with any important change. *Ashwell* (1914), a very beautiful print, shows us an ancient church-tower in Hertfordshire taking with a solemn dignity the last sun-rays of a still summer evening that bathes the place in peace. One lonely figure stands in the shadow of the tower, and, looking down the road, beyond a stretch of light one sees the little town that six centuries ago was ravaged by the Black Death. What symbolism, I wonder, had the artist in his mind when he inscribed on the first state of his lovely plate a legend carved on one

of the tower's walls, recording how a great storm arose on St. Maur's Day in 1361 which blew away the last vestiges of the devastating plague? *St. Wendred's March* (1921) is a wonderful etching of the very beautiful church at Old March in Cambridgeshire, representing the best Gothic building, and the exquisite delicacy with which the various textures of the materials are so suggestively rendered constitutes a consummate achievement. "The most perfect rendering of stone, lead, and iron that ever a mortal etched," was Mr. Dodgson's enthusiastic tribute. A noble church-tower is always an inspiring theme for Griggs, and *St. Botolph's, Boston* [PLATE I], called him in 1923 to his best. Looking from the northeast he presents this fourteenth-century parish church, with its "Owd Stump," as the Lincolnshire folk affectionately call this glory of English Decorated architecture, dominating Fen, Marsh, and Wold, and serving as a far landmark from the sea, as it lifts its 288 feet in three splendid stages, nobly windowed, to the crowning beauty of its lantern. The spirit of the place is here eloquent in the clear atmosphere enveloping the great church, the old houses, graves, trees, with the gulls flying about these fresh from the sea. There is one other plate that may be classed with these of actually existing scenes; that is *Carnagh*, an unfinished dry-point recording a mysterious sort of impression of a ruined church and deserted churchyard in County Wex-

ford, Ireland, with sunlight in a rainy sky and air moving through great trees. For eleven years, however, this plate has remained a brilliant fragment.

We have now to consider those plates which form the bulk of Griggs's etched work, those representing imaginatively the architectural aspect of that mediaeval England his heart regards so wistfully. These are neither regroupings of existing buildings nor reconstructions of vanished or despoiled ones. They are inventions, based on a sympathetic knowledge of what actually has been, and might be described, perhaps, as pictorial ponderings on Gothic England; yet who might not be persuaded by their seeming actuality to believe in them as real pictures of a vanished, or almost vanished, England, or at least to indulge, in Coleridge's phrase, "a willing suspension of belief which constitutes poetic faith"? Griggs's buildings, though he has invented and designed them, conform in every particular to architectural and historical truth, and where memory has worked with imagination the buildings and their settings are typically if not topographically true. These imaginative plates may be divided into two groups, the first of which gives us ideal scenes such as, with luck, one might possibly chance upon to-day among the structural survivals of mediaeval England. Griggs, with his passionate devotion to the "old order," depicts in each of

these etchings some aspect of beauty that has lingered on in spite of Time's changes and destroyings and the defacing hand of the restoring vandal. This group comprises the following nine plates: *Maur's Farm* [PLATE II], (1913-14), *Priory Farm* (1913), *Minsden Episcopi* (1913), *The Pipe and Tabour* (1916), *Sellenger* [PLATE III], (1917-22), *Mortmain* (1918), *Totterne Inn* (1914-22), *Palace Farm* [PLATE IV], (1920), and the still unfinished yet very beautiful *Fen Monastery*, with its simple dignity of design, begun in 1924, and dedicated in an early state to Sir Frank Short. Of these *Maur's Farm* offers the closest resemblance to any now existing scene, and this the artist saw at Helpringham in Lincolnshire, but that little more than the grouping of the buildings and the hayricks has survived his idealising transformation may be seen by comparing the etching with the drawing done on the spot for Mr. Rawnsley's "Highways and Byways in Lincolnshire." The existing Decorated Church with its tall spire has given place to an Early English structure of the artist's imagination, the farm buildings and the ricks are there, but the comparatively modern farming appliances have disappeared; not so, however, the very old, partly ruined wall, heavily buttressed, with Gothic entrances, and some fruit trees growing, as it were, within. Most likely a relic of some old manor-house of monastic origin. And that the character of this bit of old England may be as

typical of Wiltshire as of Lincolnshire, the late W. H. Hudson gives interesting evidence when he describes how, in a little village of the Vale of the Wylye, he sought the key of the ancient, towerless, desolate little church, and was surprisingly directed to fetch it from the manor-house. This he found "close to the church, and so like it that but for the small cross on the roof of the latter one could not have known which was the sacred building. First a monk's house, it fell at the Reformation to some greedy gentleman who made it his dwelling, and doubtless in later times it was used as a farm-house. Now a house most desolate, dirty, and neglected, with cracks in the walls which threaten ruin, standing in a wilderness of weeds, tenanted by a poor working-man whose wages are twelve shillings a week, and his wife and eight small children." But this *Maur's Farm* reveals another characteristic typical of this etcher's way of working. As the picture evolved through its several states the artist's conception saw changes in the time of day. One or two of the earlier states have a light in the etched sky as of evening, or late afternoon, but this changes drastically as the scene develops its poetry, and in the final state before us:

"Lo, in the sanctuaried East,
Day, a dedicated priest
In all his robes pontifical exprest,
Lifteth slowly, lifteth sweetly,
From out its Orient tabernacle drawn,

You orb'd sacrament confest
Which sprinkles benediction through the
dawn."

Francis Thompson's sacerdotal imagery we shall find, as we look further at Griggs's dedicated art, illuminates symbolically much more than this one appealing example. *Priory Farm* (1913) would seem to be an imaginative variant on a cognate theme, in which the partially ivied façade of an old priory takes the evening sunlight, which falls also on the long roof of an old church with lancet windows seen mainly in shadow, on a shed for the farm-carts, and on the leafy tops of tall clustering trees. Next came in the same year *Minsden Episcopi*, which with drastic changes developed into the serenely beautiful *Palace Farm* [PLATE IV], of seven years later; but in the interim there had come *Mortmain* (1918), a gabled manor-house or grange, with oriel windows, which before the Dissolution of the Monasteries probably housed religious devotees, standing now with an untenanted, haunted look about it, and birds flying low over its smokeless chimneys. Also there had come two typical fourteenth-century hosteleries, *The Pipe and Tabour* (1916), a zinc plate with consequently a bolder line, and *Totterne Inn* (1919-22), both such as in their hey-day Chaucer and his company of tale-telling Pilgrims might have seen and possibly sought hospitality within, yet in the artist's conception deserted by travellers, pilgrims, roisterers,

minstrels, even Mine Host and his cooks, and falling picturesquely into decay. Then there came the enchantingly lovely *Sellenger* [PLATE III], which in the first of its many states offered a keynote to the artist's poetic mood in an etched inscription :

“Silences of noons . . .

In places no one knows.”

Perhaps he heard the whispering gurgles of a hidden brook feeding the shadowed pool, perhaps “a little noiseless noise among the leaves,” then his imagination was led up those wide flagged steps from the churchyard, past that ancient ivied building—Church-house or Court-house, is it?—beside which dreams an almost phantom figure, to that splendid vision of the great long church of Perpendicular character with its porch and par-vise, and a glorious burst of sunshine glinting the roof and embattled parapets and transfiguring the beauty of the place. The transformation of *Minsden Episcopi* into *Palace Farm* [PLATE IV] was a true artistic inspiration, for, though the earlier design had a dignity of its own, Griggs's pictorial invention and etcher's finesse in detail have informed this dignity with a more expressive beauty and charm in the later plate. In these Gothic buildings, now so neglected, and used doubtless for farm purposes, we may recognise portions of what was formerly the palace of a bishop. Across a courtyard, still partly paved though the grass grows apace between the flags,

we see the old gate-house with its large pointed archway, and an Ilex tree beside the tower; adjoining this is presumably a fourteenth-century chapel with an imposing oriel window, while the contiguous buildings, with their square mullioned windows, suggest additions perhaps a century later. Beyond the roofs a church-tower aspires, an improvement on the earlier design very characteristic of the master.

We come now to the second group of Griggs's imaginative plates, and this includes several of the finest and most distinctive, which alone would suffice to command his position among the masters. The plates of this group, in the order of starting from their first states, are *The Ford* [PLATE V], begun in 1915 and finished in 1924, *The Cresset* (1915), which in 1920 reappeared, cut down and considerably changed, as *The Barbican* [PLATE VIII], *The Pool*, also of 1915, which seven years later was transformed in similar fashion into *Linn Bridge* [PLATE X], *The Quay* [PLATE VI] and *The Palace*, both of 1916, *St. Botolph's Bridge* (1917), *The Minster* [PLATE VII], its various states dating from 1918 to 1924 inclusive, *Ex Anglia Perdita* [PLATE IX], begun in 1921 and completed four years later, *Potter's Bow* [PLATE XI] of 1924, *The Almonry* [PLATE XII] of last year, and the beautiful unfinished *Sarras* of this. In these plates Griggs consecrates his art uncompromisingly to his dream-memories of that older England that he shows us in his architectural inven-

tions, but it is always the outward aspect only; he has never yet taken us inside the beautiful buildings he evokes from his imagination and his archaeological knowledge. He will show us a great cathedral, and make us feel, in the different period-styles of its parts composed into a harmonious whole, the decade on decade of emotion and aspiration that must have gone to its building; but though we may recognise Norman or Early English, Decorated or Perpendicular, in arches and windows, porch, buttress, or parapet, the chancel and the altar we are never shown, into the nave we are never allowed to peer with physical eyes; no vaulted roof is seen in a print of Griggs, offering its lifting beauty to the upward eye and soaring spirit, and, like chancel, nave, and choir, the priests, the choristers, the worshippers are left to our imaginings. So we are shown no great hall in the palace of the princely bishop, the mitred abbot, or the feudal baron, where a generous hospitality is being dispensed to rich and poor alike; in none of the monastic buildings do we see cell, cloister, scriptorium, refectory, with the monks at their prescribed devotions or tasks from Matins to Compline; nor within the gabled houses of the old towns are we allowed to see the people of "Merry England" at home. Mr. Griggs presumably expects us to see all this, as he does, with that "inward eye that is the bliss of solitude," feeling that, in an artist's hands, all

the spirit, significance, and function of a noble building should be expressive in the beauty of its face. Yet it will be happy hearing for his admirers that he has at least projects for one or two interiors. Meanwhile here, in *The Ford* [PLATE V], we see the expression of a series of buildings forming part of an English town as it might have appeared in Tudor days, and the expression is dreamily beautiful, for in this gentle play of light and shadow on the opposite houses of the raised causeways and on the road running between them down to the ford "the holy time is quiet as a nun breathless with adoration." Probably those two church-towers that look so benignantly over the town have drawn the townsfolk mostly to worship. For although the place is seemingly deserted save for that young woman who has just come over the little stone bridge and emerged from the shadowed archway under the great turret, and another solitary figure coming down the road towards the ruined river-gate by the ford, there is here no feel of loneliness. The scene is purely imaginary, but it is typical and architecturally convincing, and Griggs's art is here at its most expressive. A print to live with imaginatively, and never tire of, for the etcher's magic, the artist's poetry, persuade us that under those gable-roofs human stories were actually lived, though the parish histories may never record them. In *The Quay* [PLATE VI], a design in which the composition of lights and darks is

balanced with true etcher's tact, we see also a mediaeval English town of imaginary conception, but here is a more capacious and less intimate vision. A river flows through the town, a great part of which is seen above the opposite quay-side, looking across an ancient stone bridge with pointed arches. A cluster of houses is built upon the hill-side, with the gable-roofs rising, as it were, above each other up toward a Norman castle that crowns the hill. Churches are to be seen in dominant positions, and as we peer among the houses, of stone or partly-timbered, many picturesque with over-hanging stories, and let imagination lead us along the narrow winding streets, we shall find many characteristic signs indicating how this old town has grown through the centuries. Typical are the Guild Hall and its accessory buildings seen on the right, above the quay-side. Like all the places of which Griggs gives us glimpses in his own inimitable way, this town is very sparsely peopled, but the five persons one sees are significant of possible happenings, and their costumes seem to bring us word of early Tudor days. *The Palace* shows us a majestic embattled edifice, with three bays of a Perpendicular chapel seen at its extreme left as we look across a great court, partly paved and partly grass-grown. This is possibly the ecclesiastical residence of some princely bishop, and we may imagine splendid ceremonials and hospitalities within the great hall with its bay

window. The final state is a signal improvement on the earlier, with the plate reduced, and a dramatic rain-storm eliminated. *St. Botolph's Bridge*, a plate of very beautiful conception and stately quality, was also reduced for the better balancing of the design's rhythm on the plate. *The Minster* [PLATE VII] is one of the master's most distinctive plates, and this is one of those in which we find him using the bitten line with the severer effect rather of the graver. This is a great monastic church which Griggs's invention has built up just as the old Gothic devotees might have built it with their own hands, minds, and hearts. In the lower portions we may trace Norman structure, while, if we look upward, we shall see in the architecture of the two great towers, the nearer of which is crowned with an octagonal lantern, that time has been eloquent in the stages of the building, speaking in terms of Early English and Perpendicular. It is evidently a large parish church that stands to the left of the Minster. In its earlier states Griggs has with characteristic fancy dedicated this monumental plate to the vanished bells of Oseney Abbey. In the same wistful vein of regret over vanished symbols he dedicated the magnificent *Ex Anglia Perdita* [PLATE IX] to the famous seven bells of Croyland Abbey, "Bega, Pega, Turketyl, Tatwin, Beltyn, Bartholomew, Guthlac." In early states this dedication will be found etched in a beautifully lettered Latin inscription in the lower por-

tion of the plate where now we see the trestle bridges over the mill-race, while in the upper portion above the church towers were Latin hexameters telling of the powers and functions of bells. This great abbey church with its kindred monastic buildings is a wonderful creation of the artist's architectural imagination, with its two large towers of different dates, its roofs, clerestories and apsidal east-end, its flying buttresses and the variously dated windows of apse and nave, all seen above the roofs of the monastery, the drawing so creative, and the planes established so suggestively that air and space speak for themselves. The whole conception is, as its title suggests, an attempt to evoke a vision of such a scene as was lost to England in the Dissolution of the Monasteries, a scene of ideal peace and beauty. Prime has sounded, the monks, after their lengthy devotions since Matins, have trooped out of church and returned to the monastery to set about their various labours; the two we see in the courtyard fronting the arcade with its Norman arches (a late addition to the plate) are doubtless on their way to work in the flour-mill close at hand, but they have stopped to feed the house-doves.

Also a peep into the far past, yet a scene of very different import, is *The Barbican* [PLATE VIII], which is the compressed and far more impressive version of *The Cresset*, after that earlier and larger plate had been subjected to Griggs's rigorous self-criticism. Here we have the forti-

fied aspect of a mediaeval English walled town, with its massive masonry exemplified in the imposing tower and archway built on the river-bridge and forming the barbican, which fronts the great town gate in the embattled tower at the bridge-end. Though but one watcher is seen on the bridge, the cresset on the high tower holds a beacon, and three traitors' heads look down warningly from the turrets. *Linn Bridge* [PLATE XI], a beautifully designed etching, which is the same subject as *The Pool*, offers another and very convincing example of Griggs's drastic treatment of a plate with which he is dissatisfied. Reduced in size, considerably altered, and with one addition so important as a church-steeple, the later plate is unquestionably a finer and more satisfying work of art. This solid old bridge probably takes its name from the stream flowing over stones. The fourteenth-century chapel above it is one of the wayside chapels built in those days of religious charity for the accommodation of travellers, especially pilgrims, where shelter and food would be provided for the needy. The gabled houses on the right point to a street that might lead, perhaps, into the very town we already know in *The Ford*. *Potter's Bow* [PLATE XI] takes its name from the arched bridge built by a pious Guild of Potters as an approach to the large parish, or collegiate church, the chief part of which visible in the etching is the splendid fourteenth-century porch. This is one of Griggs's most distinguished

plates, richly invented, with the details, especially the texture of the stone-work, superbly etched. In *The Almonry* [PLATE XII] the master has introduced a significance fresh to his work; not only is the human note struck with an unusual pictorial vitality, but season and weather also play a significant part in the sentiment of the conception. Here again is a great monastic church with its domestic buildings nestling beside it, but we see these and their precincts under wintry snow, and the white roofs, the ground, and the multitude of projections that have caught the snow, offer contrasts with the dark walls that make for a general picturesqueness. It is probably Christ-mas Eve, and the door of the Almonry, the nearest building, is charitably open. "Nowell, Nowell, This is the salutation of the Angel Gabriel," is haply the burden of the carol-singers in the snow-thick courtyard, while the burden of the man and woman going across the bridge is doubtless the Almoner's charitable bounty. For his latest etching, *Sarras*, which,

THE EDITOR DESIRES TO ACKNOWLEDGE
THE ASSISTANCE RENDERED TO HIM IN
THE PREPARATION OF THIS FOLIO BY THE
ARTIST, MR. A. J. FINBERG, CAPTAIN F. H.
GRENFELL, MR. MALCOLM C. SALAMAN
AND SIR FRANK SHORT, R.A., P.R.E., R.I.

in an early state already beautiful with spacious design, we saw in the Royal Academy, Griggs found inspiration in beautiful words:

" the bells call

Clearly from ancient spire and moulder'd
wall

To lands where moves the lustrous Graal,
and where

Sarras is beautiful in the still air."

But we must wait in patience for progressive states, since heaven knows when the plate will be finished. Meanwhile, there are few prints of his that a connoisseur might not justly covet, for Griggs invariably does his own printing on his press at Dover's House, Chipping Campden. And what masterly printing it is, how pure, simple, and clean, with every line doing its work honestly, and the ink always kept in its proper place! And every proof on choice old paper worthy of the etching and the printing, a personal oblation to an artistic ideal.

MALCOLM C. SALAMAN.

PLATE I.

“ ST. BOTOLPH'S, BOSTON ” (ETCHING, FINAL STATE, $10\frac{2}{16} \times 7\frac{3}{8}$ INCHES)

From a proof in the possession of A. J. Finberg, Esq.



PLATE II.

“ MAUR'S FARM ” (ETCHING, FINAL STATE, $4\frac{1}{8} \times 7\frac{1}{8}$ INCHES)
From a proof in the possession of Captain F. H. Grenfell.

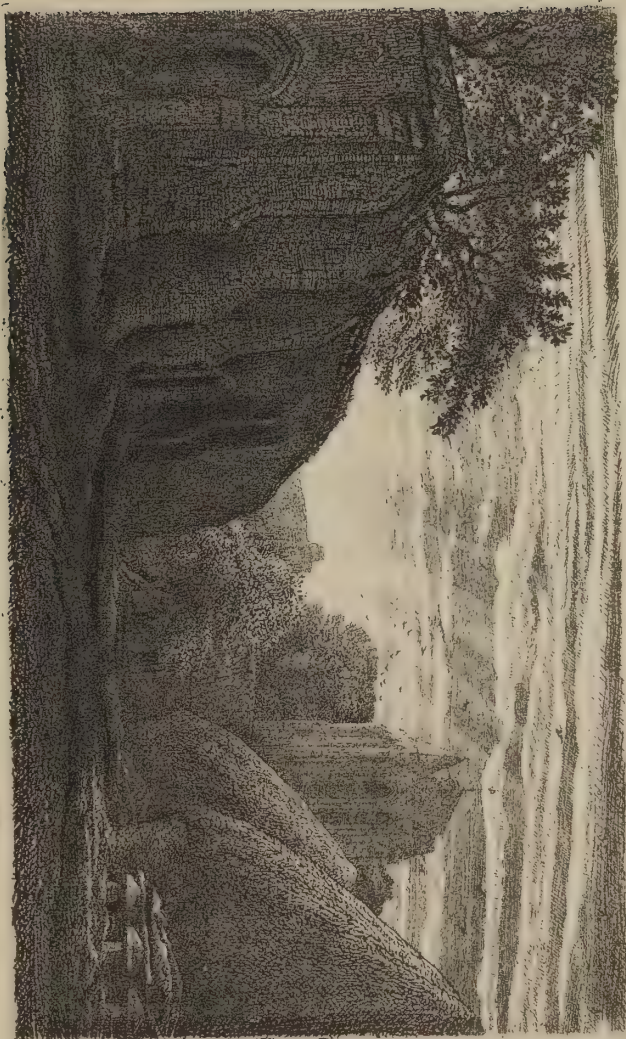


PLATE III.

“SELLENGER” (ETCHING, FINAL STATE, $4\frac{7}{8} \times 6\frac{5}{8}$ INCHES)

From a proof in the possession of Sir Frank Short, R.A., P.R.E., R.I.



III

Elaborate

PLATE IV.

" PALACE FARM " (ETCHING, FINAL STATE, $5 \times 7\frac{1}{8}$ INCHES)

From a proof in the possession of Sir Frank Short, R.A., P.R.E., R.I.

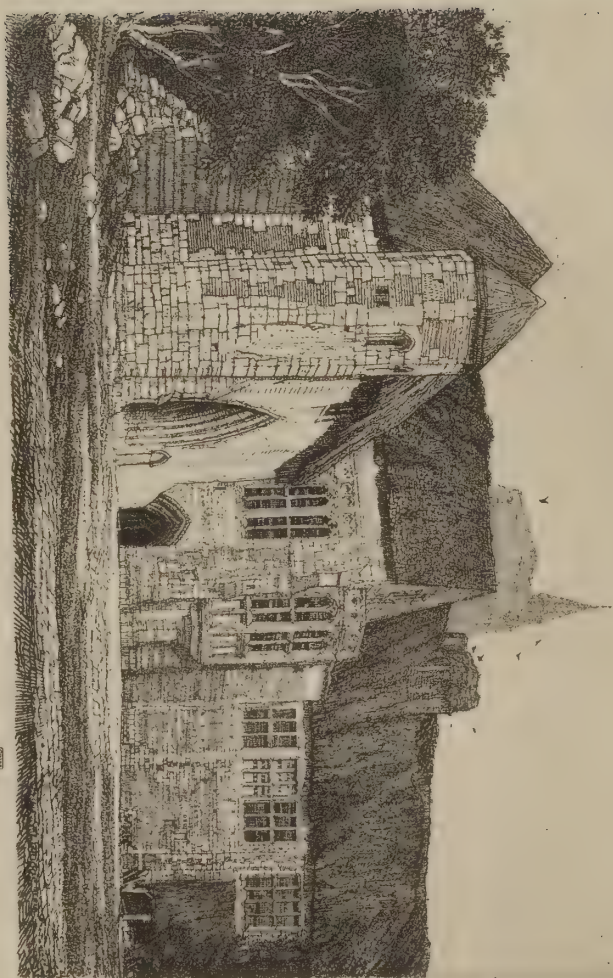


PLATE V.

"THE FORD" (ETCHING, FINAL STATE, $5\frac{3}{8} \times 9\frac{1}{2}$ INCHES)

From a proof in the possession of Malcolm C. Salaman, Esq.

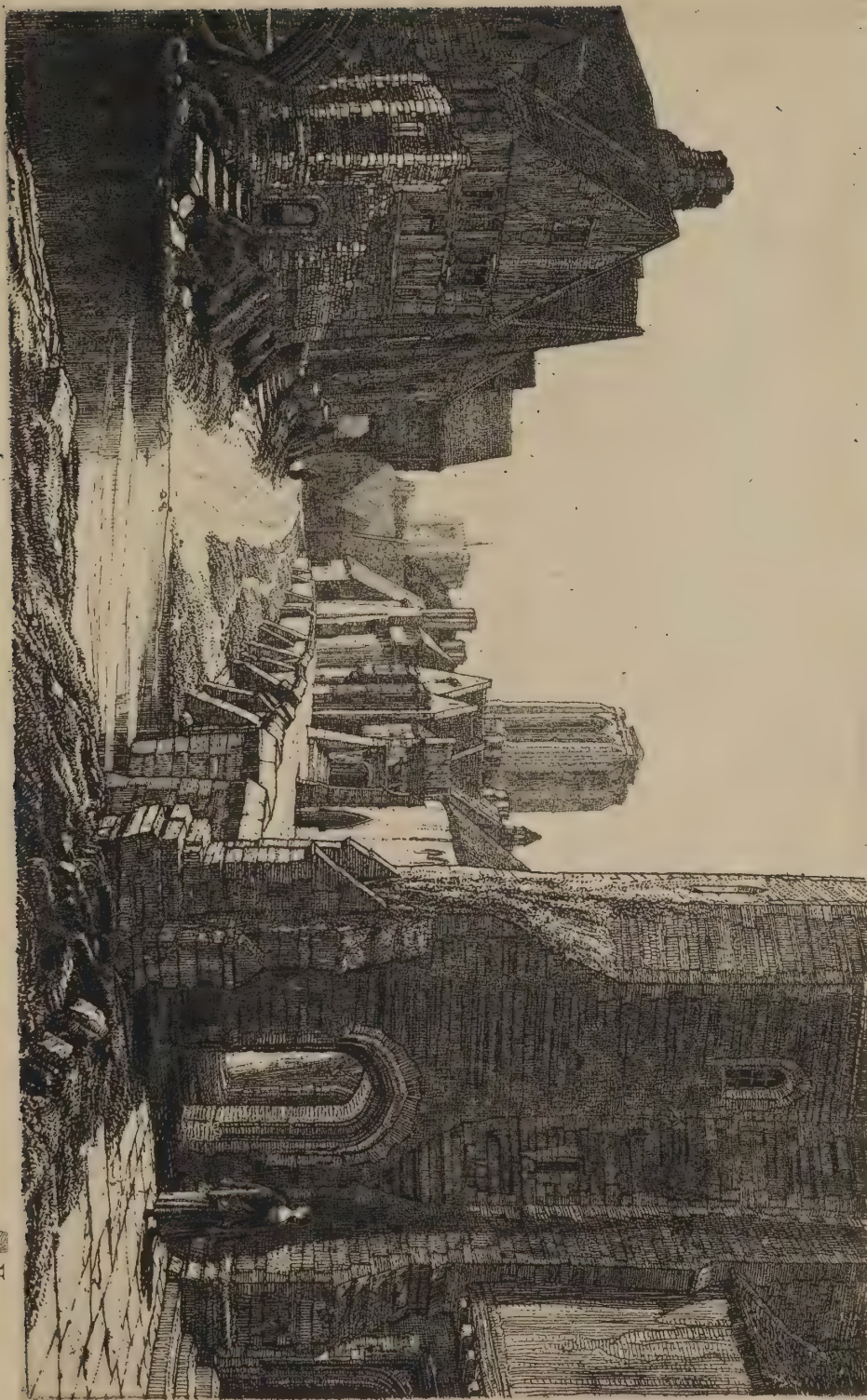


PLATE VI.

“THE QUAY” (ETCHING, FINAL STATE, $6\frac{3}{4} \times 8\frac{3}{8}$ INCHES)

From a proof in the possession of Captain F. H. Grenfell.



PLATE VII.

"THE MINSTER" (ETCHING, FINAL STATE, 7 × 10 INCHES)

From a proof in the possession of Sir Frank Short, R.A., P.R.E., R.I.

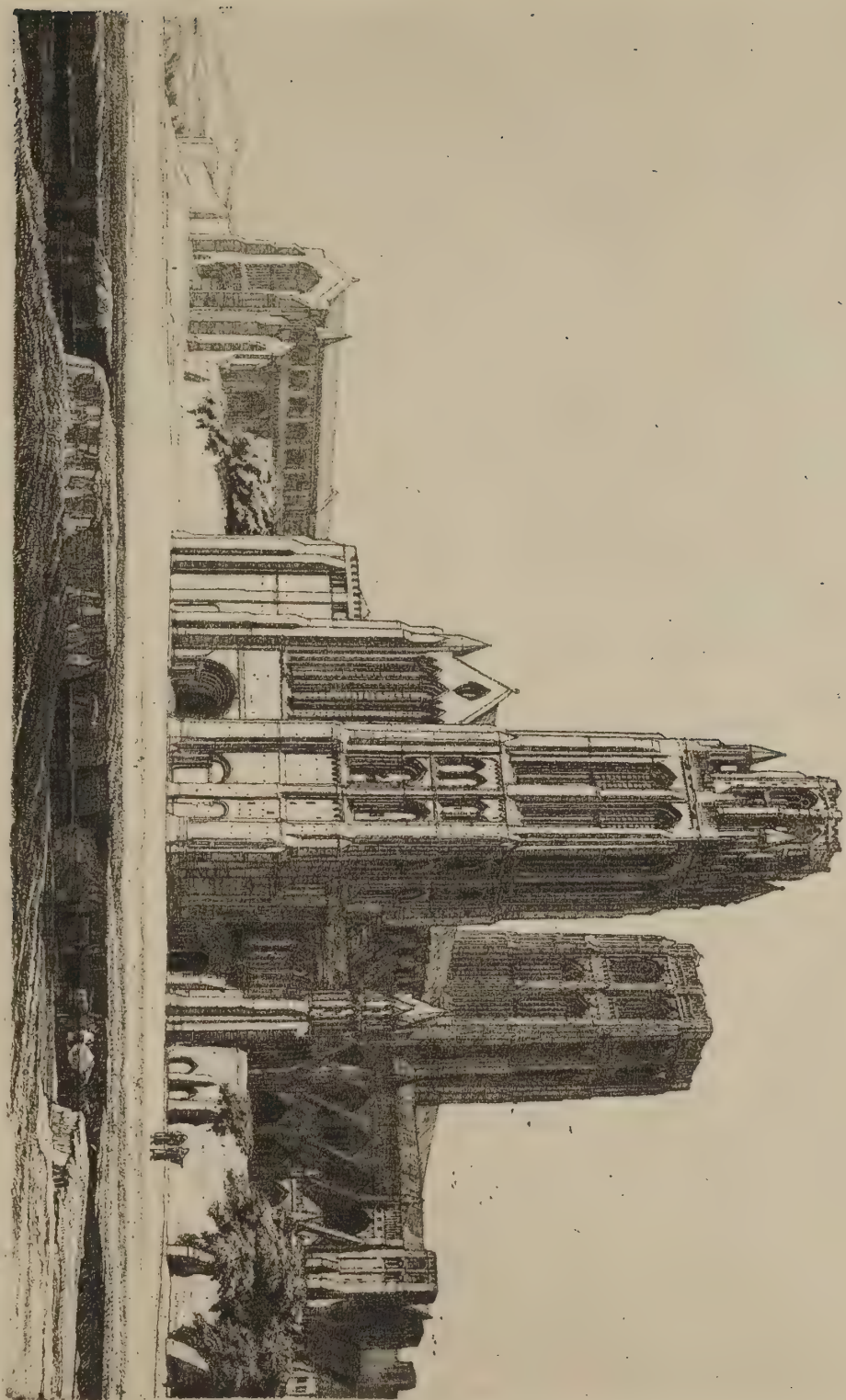


PLATE VIII.

" THE BARBICAN " (ETCHING, FINAL STATE, $8\frac{1}{2} \times 8\frac{7}{8}$ INCHES)

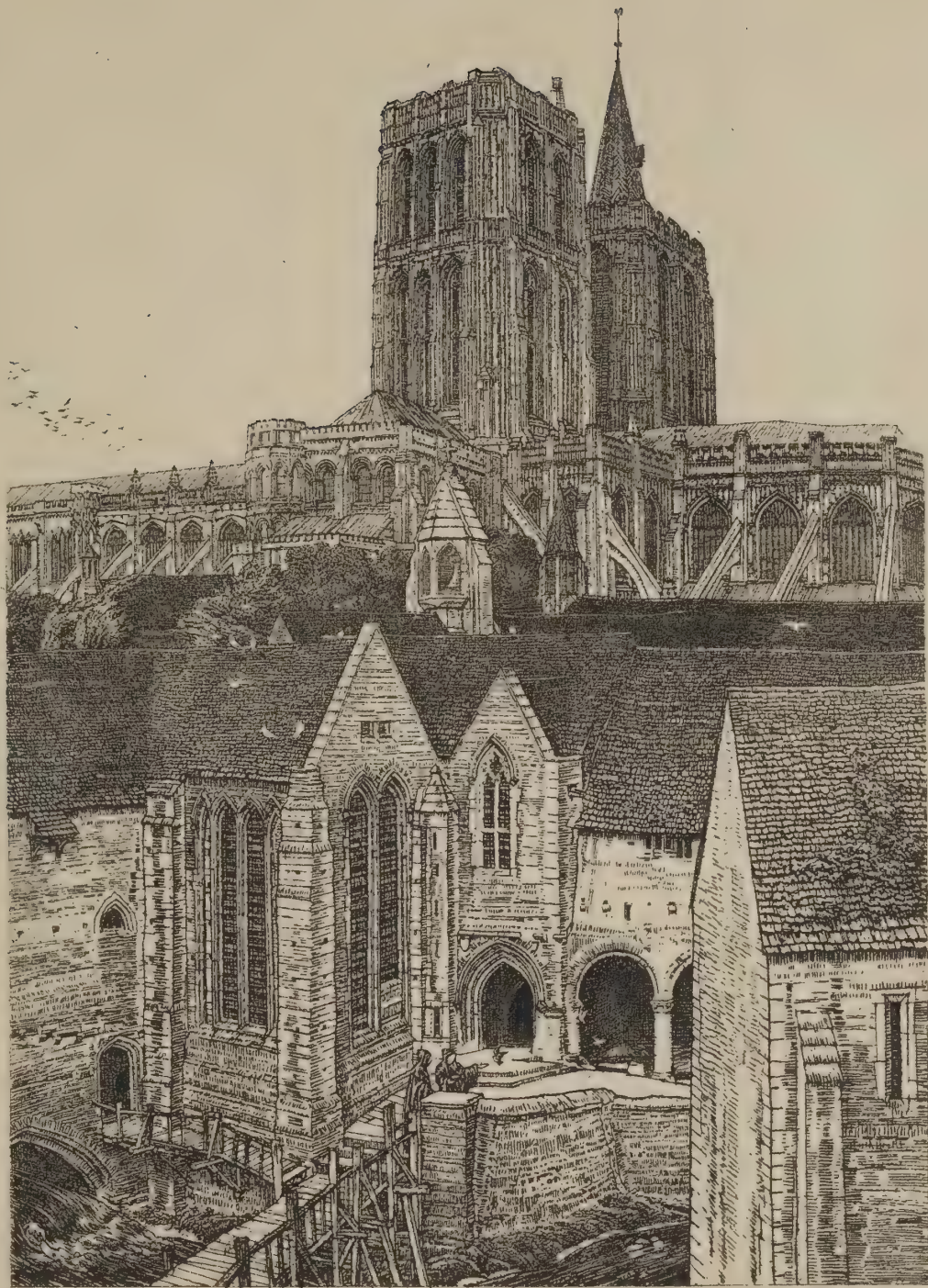
From a proof in the possession of Captain F. H. Grenfell.



PLATE IX

“ EX ANGLIA PERDITA ” (ETCHING, FINAL STATE, 9 × 6 $\frac{1}{4}$ INCHES)

From a proof in the possession of Sir Frank Short, R.A., P.R.E., R.I.





SMITHSONIAN INSTITUTION
WASHINGTON, D. C.
1914

PLATE X.

“ LINN BRIDGE ” (ETCHING, FIFTH STATE, $6\frac{1}{8} \times 5\frac{1}{8}$ INCHES)

From a proof in the possession of Captain F. H. Grenfell.

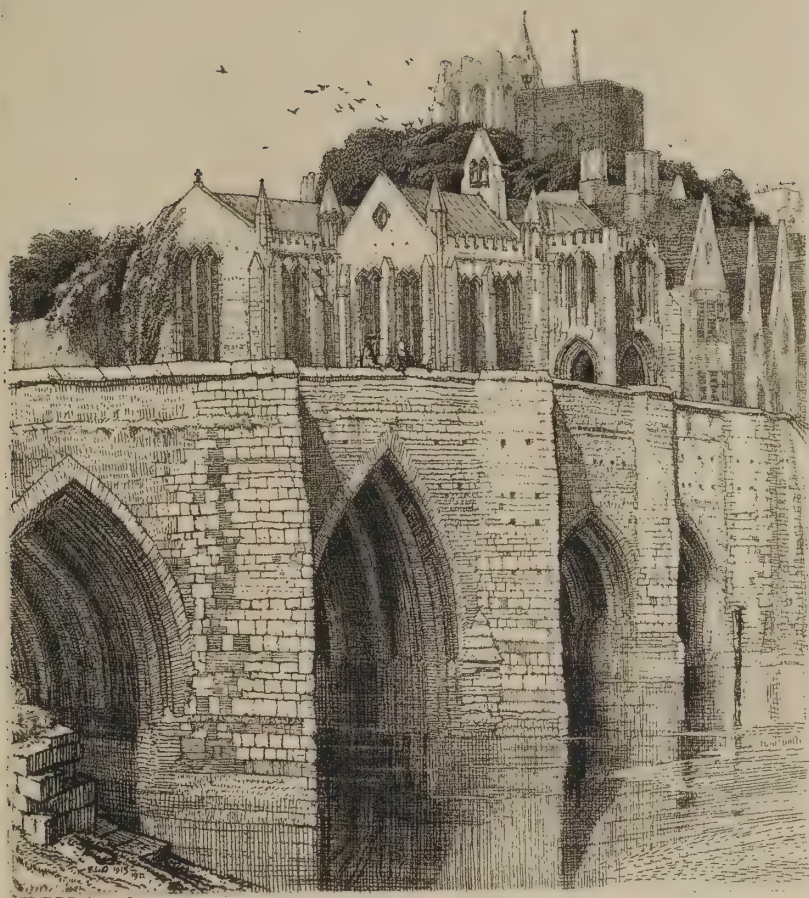


PLATE XI.

“ POTTER'S BOW ” (ETCHING, FINAL STATE, $9\frac{1}{8} \times 6\frac{2}{16}$ INCHES)

From a proof in the possession of Captain F. H. Grenfell.



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PLATE XII.

“ THE ALMONRY ” (ETCHING, FIFTH STATE, $9\frac{3}{8} \times 6\frac{7}{8}$ INCHES)

From a proof in the possession of Malcolm C. Salaman, Esq.



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